7: Joest--59 [4] E-5 (no date) 1882 Formosan Aborigines
116, 177, 411, 531 Chin-hoan

The weapons of the Chinwans consist of bows and arrows and of a spear 10' to 12' long; the latter is made of oak or ash wood and the spearhead consists of a small Chinese knife attached with a piece of string. Chinese rifles with matchlocks have now taken the place of these spears for the most part. These are six feet long and are made of an iron cylinder. The shaft is long, narrow, and crooked; they draw designs on it for ornament. The matchlock is inserted into the cock. Every warrior carried a second matchlock which is wrapped around the wrist of the left hand. They carry their powder in a horn which hangs from a string of beads around their neck, and the cartridge box is usually attached to their belt.

These rifles do not often hit their mark. From what I have seen I would say that the natives cannot hit the target if it is further than five or six feet away; every time they shoot, the rifles hit their cheek so that they bleed. They carry paper plugs in a special case. In their belt they wear a Chinese knife on which ornaments have been drawn.

10: Schumacher--226 [6] T-1 (ca. 1896) 1898 Formosan Aborigines
116, 411, 531, 285 Chin-hoan

A European had a good deal to tell from the time he spent in the mountains of Formosa. He mentioned fine matting, surprisingly beautiful carved work, gold ingots, and poisoned arrows.

11: Haguenauer--39 T-3 (no date) 1929 Formosan Aborigines
116, 281, 411, 531, 727 Atayal

Meanwhile, [MC: during the ceremonies following a successful headhunting expedition] the head had been boiled, and the skin of the scalp and hair were removed. These were not discarded, for they became the property of the successful hunter, and he decorated his weapons with them.

14: Tamai--96[6] J-2 (1896) 1896 Formosan Aborigines
116, 286, 531 Chin-hoan

The Tschinwan women make beautiful cloth with only a few simple wooden instruments and adorn them with various designs; these cloths are called Buanamoan.

16: Müller--235 [2] U-3 (no date) 1910 **Formosan Aborigines**
116, 531

The artistic impulses of the aborigines of Formosa manifest themselves only in weaving and wood carving.

16: Müller--235 [4] U-3 (no date) 1910 Formosan Aborigines
116, 286, 531

They use their hands for weaving, or sometimes small hand spindles. The resulting textile is very durable and the designs are attractive. They often take out the red yarn from woolens which they obtain through barter and weave these into their designs. All the patterns they use in weaving consist of symmetrical arrangements of geometrical figures, arranged for the most part in parallel lines. Sometimes they picture animals in symmetrical shape. The colors most often used are red, white, black, blue, and yellow.

16: Müller--235 [5] U-3 (no date) 1910 Formosan Aborigines
116, 322, 531

Designs similar to these used in weaving are also found on the carved wooden figures which are used to decorate ear pendants, pipes, etc.

Their artistic sense is revealed in wood carvings as well as in weaving and the preparation of clothes. In general the effort can be observed to arrange geometrical figures symmetrically in parallels, and less often not in parallels, or they favor the representation of animal figures or otherwise, but always in symmetrical forms. The colors they favor are red, white, black, blue, yellow and others.

Presumably within the last generation, they have acquired a knife, which is 40 cm. long, from the Chinese. Every Atayal carves and decorates the handle for this knife himself. His most important and most cherished weapon is the gun, which he has been getting for one or two decades from the Chinese and Japanese, and which he is continuing to get even now, despite the law which forbids the importation of guns. At least, I have seen at the sentinels' posts modern guns which were taken from Atayals by the Aiyu guards. Most of the guns, to be sure, are old-breech-loaders, or even muzzle-loaders, which might conceivably be dangerous to the person shooting. There is said to be a scarcity of bullets. An Atayal living in the interior is said to have learned how to pour bullets from the Chinese, but can not satisfy the demand.

Individual threads are dyed in advance, so that as the weaving proceeds stripes or square figures are formed. The commonest color is a rusty brown which is made from the sap of a root, and is perhaps used to simulate drops of blood. In addition, the greyish blue which is used for tattooing is used, and recently a bright red that they get from the Chinese has come into use. They are especially fond of red and rusty brown, perhaps because they are complementary to the perpetual green of their surroundings.

34:Del Re U-4 (no date) No Date Formosan Aborigines
Yami

501/531

34: Del Re--23 U-4 (no date) No Date Formosan Aborigines
116, 625, 437, 178, 415, 396, 531 Yami

"Besides acting as schoolmasters and, when necessary, as doctors, the police control (as in the case of other tribes) the exchange of local products against implements imported from Formosa, which are replacing the primitive stone and shell ones used for cultivating the land, or for working wood out of which they make their domestic utensils, some of which are very handsomely carved. The Yami are particularly skilful in building canoes, no less graceful than swift and seaworthy, decorated with elaborate designs and painted sometimes in red, white and black."

36: Dodd--75 U-2 1865 (1885) Formosan Aborigines
116, 276, 531

"The aborigines of the North one and all smoke tobacco. Men and women invariably do so, and even young boys and girls are addicted to this pleasant vice, and as the plant grows wild and Formosa is a feverish and aguish country, it is not astonishing that smoking is such a common habit amongst them. Their pipes are made of hollowed bamboo and the stem (tûtû bidnâ kûi) is also made of very thin bamboo reed, being about half a foot to a foot in length, according to the taste of the owner. The bowls are often very tastefully and prettily carved and are frequently ornamented with pieces of metal. When not in use, the pipe is generally struck in the hair at the back of the head by both men and women."

36: Dodd--75-76 U-2 1865 (1885) Formosan Aborigines-1-2
116, 291, 531

"The clothing of these so-called savages living in the lower hills [MLB: of North Formosa] adjoining Chinese territory is, especially in the summer months, very scant. It consists chiefly of a coat, called lûkûs resembling very much an enlarged singlet open in the front and as a rule without sleeves. Four straight pieces of native hempen cloth are sewn together two to the back and two in front, leaving room for the arms to pass through, sewn also at the top over the shoulders, but open in front, exposing the chest and stomach. Sometimes they are buttoned across the chest, and sleeves are occasionally worn by border savages. These coats cover the back entirely, and reach down nearly as far as the knees, and although they are usually made of plain, coarse, bleached, hempen cloth, they are almost always embroidered from the waist downwards, or interwoven with either blue or scarlet threads of long-ells, which they obtain from the [76] Chinese borderers.

The patterns vary very much, resembling somewhat the carvings to be seen on their pipe stems and not unlike the tattoo lines and bars on the faces of the women. They shew great diversity as well as regularity of design, and if not imitations derived from outside sources, they indicate not only originality but great taste. In addition to the lûkûs the men wear round their waists a strip of woven hemp four or five inches broad, embroidered in the same way as the lower part of the lûkûs. This girdle or belt is called habbock, and is worn next to the skin as a rule, but sometimes outside the coat. The

lûkûs and habbock are almost the only articles of clothing worn by the men in the lower ranges of hills, but on the higher levels many wear coats with sleeves, and sometimes clothes made of the skins of animals.

In the summer months, one often meets men and boys roaming about with absolutely no clothes on at all. Some consider 'full dress' to consist of a rattan wicker-work closely fitting cap (mobu), others strut about all day long with only the belt or habbock round their waists, with the lalāo stuck in it."

36: Dodd--76-77 U-2 1865 (1885) Formosan Aborigines
116, 411, 531

[MLB: The author is discussing the knives used by the northern tribes.] "The blade of the lalāo is about a foot and a half long and is always kept sharp. It is set in a haft of wood, which is usually adorned in the same way as their pipes, with carvings and pieces of metal. The blade is protected by a sheath of wood on one side and an open wire work guard on the other. At the end of this scabbard is often fixed part of the tail of a Chinaman, or other enemy, who has fallen a victim in some border war or on some head-hunting expedition. The lalāo is a most necessary article to possess, for with it they cut their way through the jungle and thick undergrowth, with it they give the death-blow to the game they hunt; they use it in dividing the animals they kill, they eat with it as sailors do with their knives, they cut and split firewood with it, and last of all they cut off the heads of their enemies with this most useful implement. The blades are made by Chinese and are obtained by the savages in barter for deer's horns, &c.; often they are taken from the bodies of Chinese killed by them [77] in their numerous encounters with their would-be exterminators."

39: Wiedfeldt---14 [2] F-3 (1913) 1917 Formosan Aborigines
116, 302, 341, 531 Atayal

The Atayal huts are functional structures with no pretence at artistry. One is made just like the next. They have no temples or public halls. They know nothing of plastic art, having no figurees of wood or clay. In contrast to the other peoples of Formosa, they do not decorate their weapons and tools with carvings. They have only two kinds of decoration: interwovem stripes of color and designs in their garments, and tattooing on the face and breast. Both are repeated without change in a definite, fixed manner, according to tradition.

49: Wei E-5 (1955) 1955 AD1 Formosa
Formosan Aborigines AD4
Paiwan

his father's office. If the *pinairaratsə* has no heir or if his works were not regarded as satisfactory, the overlord may appoint another household to the office. Taxes collected by the *pinairaratse* need not be forward to their overlords, they may be consumed by the *pinairaratsə* himself.

CLASS AND PRIVILEGE

A. Naming system

A name indicates one's social status. They are of three grades:

a) Names of the big chiefs:
men's names: *arutsaŋal, tʃanupak, tsivuluaŋ, giligilao, palilas, ləŋuŋai, trotsə.*
women's names: *rumurumaŋ, moni, vonum, slup, lutsium, tsipulaŋ.*

b) Names of the second grade chiefs:
men's names: *apitsuaŋ, ulili, pulalujaŋ, tsimuluŋai, tsama, gulagul, raŋaraŋ, apaŋ, tsumul.*
women's names: *tsiankim, lavlav, kalskus, tso'o, rere, ateves, kumara, moakai.*

c) Names of the commoners:
men's names: *maitsəl, guluts, tsuvi* and others.
women's names: *saolalui, alalu, vais, kai* and others.

The *utsiputsipoŋ* have the same names as commoners. The name of an aristocrat is decided in a kins' meeting. To acquire a name above his class he must get a permission from the big chief. The name of a commoner is given by his parents or determined by a divination.

B. Tattooing (*voŋtsik*)

Tattooing is one of the privileges enjoyed by the aristocratic class. A commoner may have tattoo if he has military achievements and is so permitted by the chief. Men tattoo their breasts, backs, arms, and legs; women only tattoo their forearms and backs of hand. The designs indicate their social status, only the big chiefs may have human figures (*pinarutsautsauaŋ*) and snake designs (*pinavulvuluvaŋ*).

C. House decoration

Houses are distinguished by two kinds. The houses of the big chief or the second grade chiefs are always larger in size and more decorative. In front of these houses, there are larger front yards (*assasawaŋ*) and platforms (*aluvuluwaŋ*) which serve as the meeting places of the villagers. On the platform a stone pillar is erected to represent their ancestor which is called *saotsaolai*. House posts, beams, walls, and storage boxes may be decorated with human figure or snake designs. The houses of the commoners, include houses of *utsiputsipoŋ*, are always smaller in size and can not be decorated.

D. Clothing and ornaments

Clothing and ornaments also indicate one's social status. The aristocratic class wear clothes of dark colours—dark blue, dark purple, or black colour. The clothes of the aristocratic class are always embroidered or design-weaved, while the commoners are prohibited to wear such. Several kinds of clothe—*tsapo aliulao* (clothe made of leopard's skin), *vajal a tsinuŋuaŋ* (shoulder cloth), *katin a veŋtsiaŋ* (a kind of trousers)

51:Chen and Coe E-5 (1953)1954 AD1 Formosa
Formosan Aborigines AD4

The other part of the *mi?ɭao* divinatory instrument is called *tsohak*. This is a piece of hardwood about 18cm in length. It is held under one foot of the diviner when in use. The end held under the foot is often somewhat thinner than the other end. The other end is about 4cm thick and has two or three grooves transversely carved on one side. These grooves are called *ŋakto*.

During divination, the *tsohak* is placed on the ground with the grooved side facing downward. The end without grooves is held under one foot of the diviner. The central portion of the inner face of the *ɭao* is breathed upon and smeared with ashes before it is used. Then, with the end with the mane-like fibres in his left hand, and with the end with the bamboo-joint in his right hand, the diviner saws the *ɭao* in the *ŋakto* of the *tsohak*. The *ɭao* will be severed by this heavy sawing, and the result of the divination can be read from the shape of the severed end of the part without the bamboo-joint, with the bamboo exterior facing the diviner.

By comparative study, Utsurikawa found that *mi?ɭao* divination has affinities in southeast Asia, particularly with the Kenyah and the Kayan of Borneo and with the Nagas of Assam. He therefore considered this technique as an Indonesian culture trait.

Priesthood

Among the Tavarong Ami, priests were called *kakita:n*. The office of *kakita:n* was hereditary: succession was by primogeniture through the female line. Formerly there were five or six *kakita:n* families in Tavarong, but only one, that of the late Saumah-Kuriu, remains in existence today, and will be described later. The cause of the decrease in *kikita:n* families was, according to one informant, due to the prohibition placed on native rituals by the Japanese authorities. The priestly families consequently declined because they had lost their function. The Saumah-Kuriu family retained its standing as it owned a ceremonial house with carved wooden posts; this house was designated an historical monument in 1935 by the Japanese colonial administration.

This same ceremonial house was reported by Utsurikawa (1936) and Tsijiiwa (1944). The present house keeps its original form today although it has been rebuilt in recent years and now is only one half the size of the original house described by the above two authors. Its present plan and a side-view are shown in the accompanying illustration (Figure 1). According to Utsurikawa, the original house was abandoned in May 1930 on the death of the family head Saumah-Kuriu, a decision reached at that time by the family members on account of frequent misfortune. The house itself is unique: it is the only one in the entire Ami area having carved wooden posts. The designs on these posts are human and animal figures, curved lines, and sawtooth patterns. The geometrical designs are always symmetrical in arrangement. In the changing culture of the Ami, a new type of house has been adopted by the tribesmen. This ceremonial house remains as the only surviving example of their original type of dwelling.